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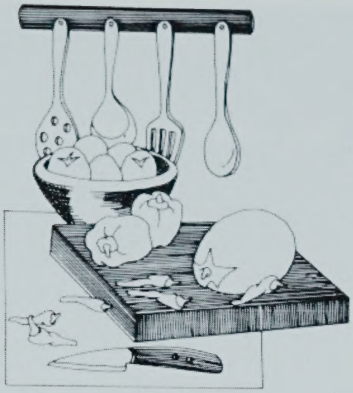

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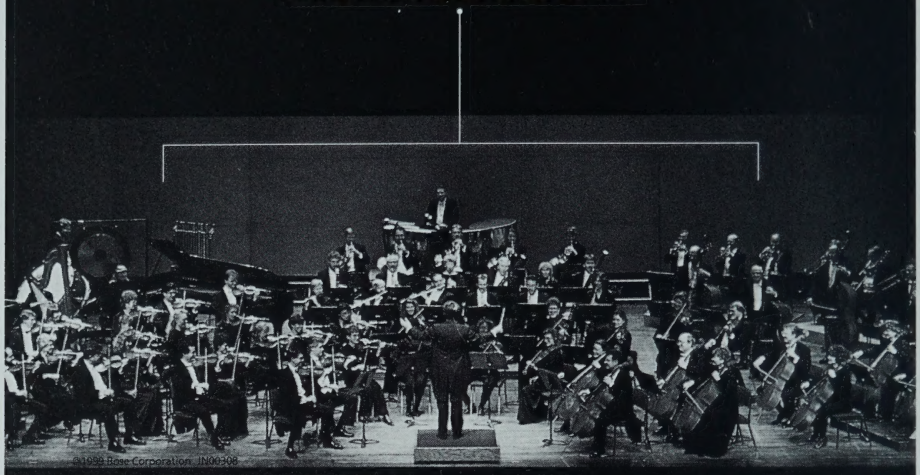

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One Hundred Eighty-Fifth Season, 1999-2000

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1999-2000 Season

Friday, October 29, 1999 at 7:30 p.m.
Sunday, October 31 at 3:00 p.m.
Symphony Hall

GEORGE FRIDERIC HANDEL
[1685-1759]

SEMELE

OPERA IN THREE ACTS

Libretto by William Congreve
[1670-1729]

There will be two ten-minute intermissions.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The premiere H&H performances of

GEORGE FRIDERIC HANDEL

SEMELE

Conductor	Christopher Hogwood
Chorusmaster/Harpsichord	John Finney

CHARACTERS

Semele (Daughter of Cadmus, in love with Jupiter)	Meredith Hall
Jupiter (Jove, King of the Gods)	Mark Padmore
Juno (Queen of the Gods)	Mary Westbrook-Geha
Athamas (Prince of Boeotia, betrothed to Semele)	David Walker
Ino (Sister to Semele, in love with Athamas)	Theodora Hanslowe
Iris (Messenger of the Gods)	Karina Gauvin
Cadmus (King of Thebes, Father to Semele)	Philip Lima
Somnus (God of Sleep)/*High Priest*	Christòpheren Nomura
Apollo (God of Prophecy)	Murray Kidd

Stage Director	Daniel Pelzig
Lighting Designer	Linda O'Brien
Wardrobe Consultant	Mariann Verheyen

Understudy: Semele	Pamela Murray
Understudy: Jupiter	Gerald Thomas Gray

The performance lasts approximately three-and-one-half hours.

Synopsis of Scenes

ACT I: **SCENES I-IV:** The temple of Juno.

—Intermission—

ACT II: **SCENE I:** A pleasant country.
SCENES II-IV: An apartment in the palace of Semele.

—Intermission—

ACT III: **SCENE I:** The cave of Sleep.
SCENES II-VII: An apartment in the palace.
SCENE THE LAST: Mount Citheron.

Act I

The work opens with preparations for the wedding of Semele, daughter of Cadmus, to Athamas. Semele, who secretly loves Jupiter, has been dragging her feet, and her father and lover join in asking her to invent "no new delay." In an impassioned accompanied recitative Semele asks Jupiter to assist her: "Can Semele forego thy love, and to a mortal's passion yield?" Athamas mistakes her sighs as longing for him and indiscreetly revels in imagined bliss, when Semele's sister Ino, secretly in love with Athamas, interrupts with a cry of unhappiness. In response, Cadmus, Athamas, and Semele, in turn ask Ino the source of her pain in a remarkable quartet that unfolds with increasing psychological intensity (illustrating Cadmus's anger, Athamas's frustration, Semele's confusion, and Ino's secret despair).

With the human drama clearly laid out, attention briefly turns to the battle between the king and queen about this proposed marriage; "Juno assents, but angry Jove [Jupiter] denies." The Priests halt the proceedings and urge the company to "fly from Jove [Jupiter]'s impending Rage." Alone, Ino confesses her unhappiness to Athamas; he pities himself at being "from Love, from Hope, from near Possession torn." The scene ends with a duet in which they agree they "both have been by Love undone." In the final scenes of Act I, Cadmus returns to tell of Semele's abduction by Jupiter transformed into an eagle, and Semele declares from the heavens, "Endless Pleasure, endless Love, Semele enjoys above."

Act II

Act II opens with Juno in a jealous rage. Demanding Semele's destruction, she enjoins Iris to fly with her to rouse Somnus, the god of sleep, to enlist his aid. Meanwhile, Semele complains to Jupiter that his absences cause "Doubts and Fears, and cruel Jealousies." Further, her mortality makes her feel inferior among so many deities. Jupiter realizes she is "Aiming at Immortality With dangerous Ambition," and declares, "I must with speed amuse her, Lest she too much explain," creating a diverting tableaux and wafting her sister up for a visit. His song, "Where'er you walk," describes the pastoral scene with the haunting musical simplicity for which Handel is famous.

Act III

As Act III begins, Juno tries with difficulty to awaken Somnus. He responds in a most lethargic air, "Leave me, loathsome Light," in the middle of which he falls asleep! Only by promising the pleasure of the nymph Pasithea's company does Juno successfully elicit his promise to bring Jove a dream to kindle his desire for Semele, to charm the dragons guarding Semele's palace with sleep, and to "cast a Sleep on mortal Ino" so that Juno can appear to Semele in Ino's form.

The scene again turns to Semele, as she complains of sleepless nights. When Juno appears in Ino's form, she convinces Semele to demand a boon from Jupiter without first naming it and then to insist he appear at her bed not as a mortal but in his "heav'nly Attire" as "the mighty Thunderer," thereby claiming immortality. Semele, besotted with ambition and self-love, gazes into a mirror singing "Myself I shall adore," and readily agrees to Juno's scheme.

Jupiter arrives, his desire enflamed by his dream of Semele. Semele succeeds in getting her way, but Jupiter is horrified, knowing it will destroy her. Semele remains adamant, "No, no! I'll take no less Than all in full Excess." Jupiter, "pensive and dejected," cries "Ah! whither is she gone! unhappy Fair!" He plumbs the depths of despair with a recurring refrain, "'Tis past, 'tis past recall, She must a Victim fall."

Juno revels in her success: "Above measure Is the Pleasure Which my Revenge supplies." Too late, Semele repents, and, as Jupiter approaches, she cries out weakly for help to no avail, "She is consumed in the flames of the revealed God Jove [Jupiter]" In the final scene Ino relates her vision of Semele's demise and Jupiter's decision that she wed Athamas. Apollo announces that "From Semele's Ashes a Phoenix shall rise, The Joy of this Earth, and Delight of the Skies." According to mythology this is the god Bacchus, rescued from Semele's womb and nurtured in Jupiter's thigh until his birth. And, indeed, *Semele* ends with the chorus singing, "All that's Good and Just we'll prove, And Bacchus crown the Joys of Love."

—Ellen T. Harris

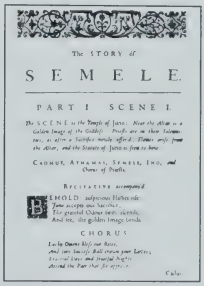
Handel's Semele

Ellen T. Harris

Semele (1743) is anomalous in Handel's career: an English-language work with secular text, composed in the 1740s when Handel devoted himself to sacred oratorio; it was performed "in the manner of an oratorio" and thus never staged. To understand this work better, it is helpful to integrate it historically within Handel's career.

A decisive change occurred in Handel's life in 1741. After three decades of writing Italian opera for London, he produced his last, *Deidamia*, in January. In July, Charles Jennens, librettist for Handel's oratorio *Saul* (1739) and adaptor and librettist for *L'Allegro, il Penseroso ed il Moderato* (1740), describes in a letter how he was urging Handel to compose:

> "Handel says he will do nothing next Winter, but I hope I shall perswade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion week. . . . The Subject is Messiah."



The STORY of

S E M E L E.

PART I SCENE I.

The SCENE is the Temple of Juno: Near the Altar is a Golden Image of the Goddess. Priests are in their Vestments, as after a Sacrifice newly offered. Flames arise from the Altar, and the Statues of Juno is seen to bow.

CHORUS, ATHAMAS, SEMELE, INO, and Chorus of Priests.

RECITATIVE accompanied.

BEHOLD auspicious Hebe smile
Your accepts our Sacrifice.
Her grateful Glance we're skenfd,
And lo, the golden Image bends.

CHORUS

Let the Queen Hy our Voice,
And her Succoy Bail throw your Lotes,
Fro ral Love and Joyful Noyes
Around the Pair that Jo aspyre.

Calo.

Semele *program book*

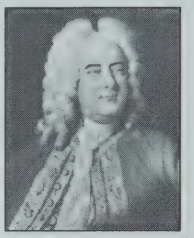
Not only did Handel compose *Messiah* in twenty-four days (August 22 to September 14), but he was so little spent that he immediately drafted *Samson* (September 29 to October 29). After Handel premiered *Messiah* and performed other works in Dublin, he returned to London in summer of 1742, and, in September, wrote to Jennens, "The report that the Direction of the Opera next winter is committed to my Care, is groundless. The gentlemen who have undertaken to middle with Harmony can not agree, and are quite in a Confusion. Whether I shall do some thing in the Oratorio way (as several of my friends desire) I can not determine as yet." Whether or not Handel's choice of "middle" is a slip or an intended play on Lord Middlesex, governor of the new opera company, he was evidently happy to allow the company to struggle on its own without his aid. He produced *Samson* ("in the Oratorio way") in February 1743, and Horace Walpole wrote to a friend, "Handel has set up an Oratorio against the Operas, and succeeds."

In April 1743, Handel suffered a physical setback, perhaps related to a previous illness in 1737: both are described as a "Paralytick Disorder." Jennens writes that it "affects his Head & Speech" and that Handel "talks of spending a year abroad, so that we are to expect no Musick next year . . ." However, Handel quickly recovered, and for the first time since drafting *Samson* in 1741 resumed composing large-scale vocal works, completing *Semele* in a single month (June 3 to July 4).

A glance at the text is sufficient to indicate that *Semele*, unlike Handel's previous Biblical oratorios, is no Lenten offering. Derived from a drama by the English playwright William Congreve, and set to music by John Eccles in 1706 but not performed, it is based on Ovid's

Metamorphoses and tells of the ill-fated love of Semele and Jupiter.

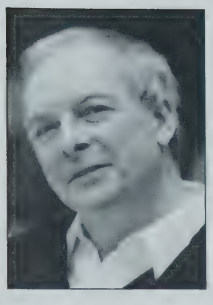
This story can perhaps be seen as an allegory for Handel's situation. The over-ambitious opera party of Lord Middlesex (Semele) attempts to supplant Handel but is thwarted by him (Juno). However, another allegory must also be considered. George II, like Jupiter, was known for his many mistresses, among them Amalie Sophie Walmoden of Hanover. After Queen Caroline's death in 1737, Walmoden was brought to England and given the title of Lady Yarmouth. *Semele* can thus be seen as a cautionary tale, warning against any desire of Walmoden (Semele) to be elevated to an equal of the king through marriage-as the chorus moralizes, "Nature to each allots his proper Sphere, But that forsaken, we like Meteors err." Would Handel have toyed with so explosive a message? Mrs. Delany, an ardent fan of Handel, writes in 1744 that Handel considered the Prince out of his good graces, and Handel's amanuensis John Christopher Smith allows (1743) that by refusing to write an opera for Middlesex, Handel declined to "oblige the King and the Royal Family."


George Frideric Handel

To the extent that *Semele* is a cautionary tale, it falls squarely into the category of oratorio. Although Handel's operas generally contain a moral, this usually comes within the confines a happy ending, which sometimes encompasses the justifiable death of evildoers. Only in Handel's oratorios are characters tragically inflicted with death and destruction as a direct result of their own failings. The depiction of various tragic flaws unites the Biblical stories of 1739 and 1741 and the mythological oratorios of 1743 and 1745. Saul suffers death as a result of overweening pride and jealousy, Samson suffers degradation and death due to illicit love, Semele suffers death as a result of ambition, greed, and lust, and in *Hercules*, jealousy causes Dejanira to lose what she most wants. The list reads like a litany from the seven deadly sins. Qualities of valiance, forgiveness, redemption, and the transcendence of love, prevalent in works before and after this period, are largely missing here. This group of oratorios, to which *Semele* certainly belongs, illustrate not how the evil are punished or the innocent are upheld, but how the great succumb to their own weakness. Its allegory cautioning against blind and foolish ambition may refer specifically to the mistress of King George II, or to Handel's operatic enemies, but it applies equally to every listener who is privileged to hear this masterwork of Handel's maturity.

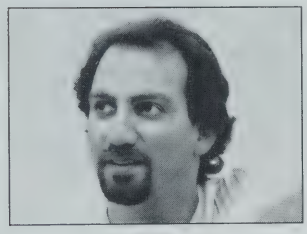
—Ellen T. Harris is a Professor of Music at MIT. Adapted from liner notes in the Deutsche Grammophon recording of Semele.

Christopher Hogwood, Conductor



One of the world's most active conductors, Christopher Hogwood is an internationally recognized pioneer in historically informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. Mr. Hogwood is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He shares with that orchestra a full schedule of performances, touring, and recording. H&H Artistic Director since 1986, Mr. Hogwood is also Artistic Director of the National Symphony Orchestra's annual Mozart Festival in Washington D.C. and Associate Director of the Beethoven Academie in Antwerp. He is an active opera conductor throughout the world and on recordings, and is a regular guest of the Opera Australia in Sydney. Mr. Hogwood performs as a harpsichordist and clavichord player and records for London Records/Decca, Philips, Chandos, and Deutsche Harmonia Mundi. He has also made his mark in the fields of television and video, and as a popular radio broadcaster. Mr. Hogwood has written a number of books, including an acclaimed biography of Handel.

Daniel Pelzig, Stage Director



Director/Choreographer Daniel Pelzig is currently Associate Artist at the Boston Ballet where he has created premieres of *Romeo and Juliet* (Prokofiev), *Cantabile* (Tchaikovsky), *The Princess and the Pea* (Holst), and *Bachianas* (Villa-Lobos). Mr. Pelzig is currently resident choreographer for the Boston Lyric Opera, where his credits include *La Traviata, The Marriage of Figaro, Romeo and Juliet,* and *The Ballad of Baby Doe.* Other opera work includes projects with the Scottish Opera, the Los Angeles Opera, and the Santa Fe Opera. His longstanding relationship with the Huntington Theatre Company includes productions of *Candide, Iolanthe, Company, The Woman Warrior,* and *The Mikado.* Mr. Pelzig has received several prestigious awards, among them the gold medal at the 1994 Boston International Choreography Competition, as well as two consecutive grants from the National Endowment for the Arts.

Meredith Hall, Semele

Meredith Hall performs and records regularly throughout Europe and North America. Audiences will remember Ms. Hall from her critically acclaimed performances of *Messiah* last year with H&H. In addition to *Semele* at H&H, she will perform several works by Handel this season, including the role of Pleasure in *The Choice of Hercules* with Philharmonia Baroque, Nicholas McGegan conducting. She also appears in the roles of Poppea and Nero in Monteverdi's *L'Incoronazione di Poppea* for Houston Grand Opera and the Toronto Consort respectively. Past engagements include Juno in Cavalli's *Ercole Amante* in Utrecht, Tanglewood, and Boston, and Mary Magdelene in Handel's *La Resurrezione* for Opera Atelier. Ms. Hall has recorded for Deutsche Grammophon, Archiv, and numerous other labels with such groups as Les Musiciens du Louvre, Le Concert Spirituel, and Tafelmusik.

Mark Padmore, Jupiter

Mark Padmore is particularly known for his performances of the Evangelist in Bach passions. He will perform as Grimoaldo in Handel's *Rodelinda* in the Netherlands; the Novice in Britten's *Billy Budd* with the London Symphony Orchestra; and Don Ottavio in *Don Giovanni* at the Aix-en-Provence festival. Recent operatic appearances include Admete in Gluck's *Alceste* for Scottish Opera and Opéra de Nice as well as Hot Biscuit Slim in Britten's *Paul Bunyan.* Future concert engagements include *Israel in Egypt* with RIAS Chamber Choir, tours of Europe and Japan with Collegium Vocale, and *Christmas Oratorio* with the Stavanger Symphony Orchestra.

Mary Westbrook-Geha, Juno

Mary Westbrook-Geha's concert repertoire extends from Verdi's Requiem and Handel's *Messiah* to contemporary works such as John Harbison's *Recordare.* Opera roles include Cornelia in Peter Sellars' acclaimed staging of Handel's *Giulio Cesare,* as well as Dorabella in Mozart's *Cosí fan tutte,* and Lucretia in Britten's *The Rape of Lucretia.* Ms. Westbrook-Geha appears frequently with the New England Bach Festival and sings regularly in the weekly series of Bach cantatas at Emmanuel Church in Boston. Recordings include Bach's *Magnificat* with the Orchestra of St. Luke's on MusicMasters, and Mozart's Requiem with Andrew Parrott and the Boston Early Music Festival Orchestra on Arabesque.

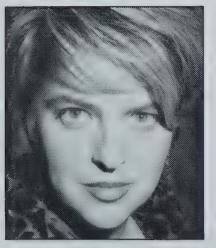
David Walker, Athamas

Winner of the 1998 Metropolitan Opera National Council Auditions, David Walker last appeared with H&H in the 1997-1998 season performances of *Messiah*. Mr. Walker returned to Glimmerglass Opera this summer as L'Humana fragilità and Pisandro in *Il ritorno d'Ulisse in patria*. In 1998, he performed the role of Allessandro in Handel's *Tolomeo* with the Göttingen Handel Festival under the baton of Nicolas McGegan, and made his New York City Opera debut as Arsace in *Partenope*. Other past engagements have included Satirino in Cavalli's *La Calisto* with Glimmerglass Opera, and the Pergolesi *Stabat Mater* with the New York City Ballet. This season, Mr. Walker makes his debut with Opera North in the title role of Handel's *Radamisto*, and performs and records Handel's *Rinaldo* with the Academy of Ancient Music in London, Zurich, and Cologne.

Theodora Hanslowe, Ino

Theodora Hanslowe's past season engagements included Britten's *Spring Symphony* with André Previn and the Boston Symphony Orchestra in Boston and at Tanglewood, and a Bastille Day concert with the Grant Park Music Festival. During the 1999-2000 season, Ms. Hanslowe performs several roles for the Metropolitan Opera, including the title role in *La Cenerentola*, Nicklausse in *Les Contes d'Hoffman*, and Rosina in *Il Barbiere di Siviglia*, and Romeo in *I Capuleti e i Montecchi* with Washington Concert Opera. Past opera roles have included Isabella in *L'Italiana in Algeri* with the Los Angeles Music Center Opera, the title role in Massanet's *Chérubin* with the Opéra de Monte-Carlo in Monaco, the Composer in *Ariadne auf Naxos*, and Hansel in the new production of *Hansel and Gretel* at the New York City Opera.

Karina Gauvin, Iris



Karina Gauvin's current season highlights include a Handel recording with Les Violons du Roy, a debut with the Victoria Symphony in Britten's *Les Illuminations*, Mahler's Symphony No. 4, Bach's *St. Matthew Passion* with Orchestre Metropolitain in Montreal, and a "Music from Naples" program with Les Idées Heureuses. Ms. Gauvin has given recitals at the Royal Opera House (Covent Garden), St. Martin's in the Fields (UK), Wigmore Hall (UK) and the Bishopsgate Hall in London. Recordings with Analekta include *Notenbüchlein für Anna Magdalena Bach*, Beethoven's *Egmont* with L'Orchèstre Metropolitain, and a program of Vivaldi motets, which was nominated for a 1997 Juno Award.

Philip Lima, Cadmus

Philip Lima appeared recently as soloist with the Boston Lyric Opera, Opera/Columbus, Lyric Opera Cleveland, Boston Academy of Music, Opera North, and other New England Ensembles. Mr. Lima was a regional finalist in the 1995 Metropolitan Opera New England Auditions and a national finalist in both the "Joy in Singing Award" competition and the "Artists Awards" competition. He has received the Todd Duncan Award and made his debut at Carnegie Hall's Weill Recital Hall in a concert of winners from the Leontyne Price Vocal Arts Competition. Mr. Lima is an alumnus of the Tanglewood Music Center.

Christòpheren Nomura, Priest/Somnus

Christòpheren Nomura's recent engagements include Boston Lyric Opera's *Romeo and Juliet*, Boston Symphony Orchestra's *Madama Butterfly*, and a recital with pianist Martin Katz for the BankBoston Celebrity Series. His schedule has included appearances with Berkshire Opera (Figaro and Papagano), Skylight Opera (Figaro), Opera Idaho (Malatesta), Eugene Opera (Falke), San Francisco Symphony, and Spoleto USA. Recordings include Mr. Nomura's solo debut with Schubert's *Die schöne Müllerin*, the Monteverdi's *Vespers of 1610* with Boston Baroque, and most recently Bach's *Christmas Oratorio* with the Bach Choir of Bethlehem (PA).

Murray Kidd, Apollo

Murray Kidd has performed with the Pro Arte Chamber Orchestra, the North Shore Philharmonic, Musicians of the Old Post Road, Ensemble Abendmusik, Coro Allegro, the Stravinsky Septet, and other Boston area ensembles. Most recently, Mr. Kidd created the role of Stephen Dedalus in the world premiere of *Ulysses*, an opera by Roger Rudenstein.

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H&H Biographical Timeline

March 4, 1815:	The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
December 25, 1815:	First public performance given at King's Chapel in Boston, includes excerpts from Handel's *Messiah.*
April 1, 3, 4, 1818:	First complete performances of Handel's *Messiah* in America.
1823:	Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
January 1, 1864:	The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus), Ralph Waldo Emerson, orator.
January 26, 1845:	First American performance of Handel's oratorio *Samson.*
November 15, 1855:	First American performance of Handel's *Solomon.*
May 27, 1883:	The Society gives a benefit concert to aid Russian jews fleeing Czarist oppression.
February 27, 1887:	First American performance of selections from Bach's *Mass in B Minor.*
December, 1963:	The Society presents the first complete televised performance of Handel's *Messiah* for National Educational Television.
March 28, 1965:	World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

1967:	Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
1985:	The H&H Education Program is established to serve young people with limited access to musical performance.
June 30, 1986:	Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.
January, 1988:	Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
April, 1996:	H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo.* The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
March 27 & 29, 1998:	H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
March 19 & 21, 1999:	H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace.*

Upcoming Concerts: 1999-2000 Season

At Symphony Hall

Handel: Messiah

Mozart version, sung in English
Friday, December 3 at 7:30 p.m.
Saturday, December 4 at 2:00 p.m.
Sunday, December 5 at 3:00 p.m.
Monday, December 6 at 7:30 p.m.

Andrew Parrott, conductor
Karina Gauvin, soprano
Jennifer Lane, alto
John Elwes, tenor
Brett Polegato, baritone

Celebrate the holiday season in high style with H&H's acclaimed Messiah, *a cherished Boston tradition since 1815.*

Jazz/Baroque Celebration

Friday, January 14, 2000 at 8:00 p.m.
Sunday, January 16, 2000 at 3:00 p.m.

The Joshua Redman Band
John Finney, conductor

This season's Jazz/Baroque "crossover" pairs the great jazz saxophonist Joshua Redman with the artistry of the H&H Orchestra, playing selections from the Baroque era.

Classical Valentine

Friday, February 11 at 8:00 p.m.
Sunday, February 13 at 3:00 p.m.

BEETHOVEN: Symphony No. 5
SCHUBERT: Symphony No. 1
BEETHOVEN: Overture to *Creatures of Prometheus*
Ivor Bolton, conductor

Beethoven's Fifth Symphony reveals the composer's personal struggle and ultimate triumph over his increasing deafness. Schubert's elegant Symphony No. 1 rounds out the program.

Favorites from Bach's Library

Friday, March 17 at 8:00 p.m.
Sunday, March 19 at 3:00 p.m.

PERGOLESI arr. Bach: Stabat Mater
HANDEL: *Armida abbandonata*
Christopher Hogwood, conductor
Dominique Labelle, soprano
Marietta Simpson, mezzo-soprano

H&H commemorates the 250th anniversary of J.S. Bach's death with a program highlighting works by composers whose works he considered important in his collection.

Subscribers receive a 10% discount off the full price of additional single tickets.

At New England Conservatory's Jordan Hall

Britten: Ceremony of Carols

Thursday, December 16 at 8:00 p.m.
Sunday, December 19 at 3:00 p.m.

John Finney, conductor
Carol Baum, harp

Experience the sounds of the holiday season on a more intimate scale in this special concert including Britten's Ceremony of Carols *and choral works by Palestrina, Gabrieli and Pinkham.*

Classical Masters: Mozart & Haydn

Friday, February 25 at 8:00 p.m.

HAYDN: *Theresa* Mass
MOZART: "Ave Verum Corpus"
Paul McCreesh, conductor

H&H continues its annual tradition of pairing two Classical greats, Mozart and Haydn. Paul McCreesh, one of today's most exciting and innovative young British conductors, leads the H&H Orchestra and Chorus in this varied program.

Schubert/Brahms

Friday, April 7 at 8:00 p.m.

BRAHMS: *Neue Liebeslieder Waltzer*;
Schubert works to be announced.
Harry Bicket, conductor

Enjoy an evening devoted to the genius of Johannes Brahms and Franz Schubert. Harry Bicket, known worldwide for his work in symphonic and operatic repertoire, leads the H&H Chorus in this program of enchanting music.

"Vivaldi and His Violins"

Thursday, April 27 at 8:00 p.m.
Four Seasons at Old South Church
Friday, April 28 at 8:00 p.m.
Solos, duos, trios at Old South Church
Saturday, April 29 at 3:00 p.m.
Four Seasons at NEC's Jordan Hall
Sunday, April 30 at 3:00 p.m.
L'estro Armonico at NEC's Jordan Hall

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Christopher Hogwood, conductor
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Daniel Stepner, violin

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H&H Youth Chorus, performing at NEC's Brown Hall

• The H&H Educational Outreach Program provides opportunities for children to both **hear** and **perform** classical music. H&H offers workshops, recitals, and youth concerts to area public schools at no cost, reaching more than 7,000 children each year.

• **In-School Workshops** feature a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.

• **Ethnic Recital Programs** feature H&H singers of diverse backgrounds in programs of classical music and folk songs representing the artists' ethnic traditions.

• **Participatory Youth Concerts** pair high school choruses with the H&H Orchestra and Chorus for performances in local communities.

• The **Vocal Apprenticeship Program** identifies and nurtures young vocal talent, and provides high school students with a high degree of personalized, pre-professional training. Providing far more than "singing lessons," the program offers the resources a young singer needs in order to reach his or her full potential, musically, academically, and personally. New England Conservatory, Boston Conservatory, and The Community Music Center of Boston are H&H's instructional partners in the Program, which also includes:

• The **H&H Youth Chorus: Doralene Davis, Director**, an ensemble of 50 children, ages 8-13, from diverse communities throughout Greater Boston • **H&H Singers**, a prepertory chorus for children ages 8-13. • The **Treble Ensemble**, an all-female high school vocal group • **Private voice, theory and piano instruction** for students in grades 9-12.

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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their commitment to Baroque and Classical music by donating $1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and period-instrument orchestra and a national leader in Historically Informed Performance.

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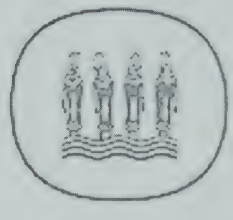

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